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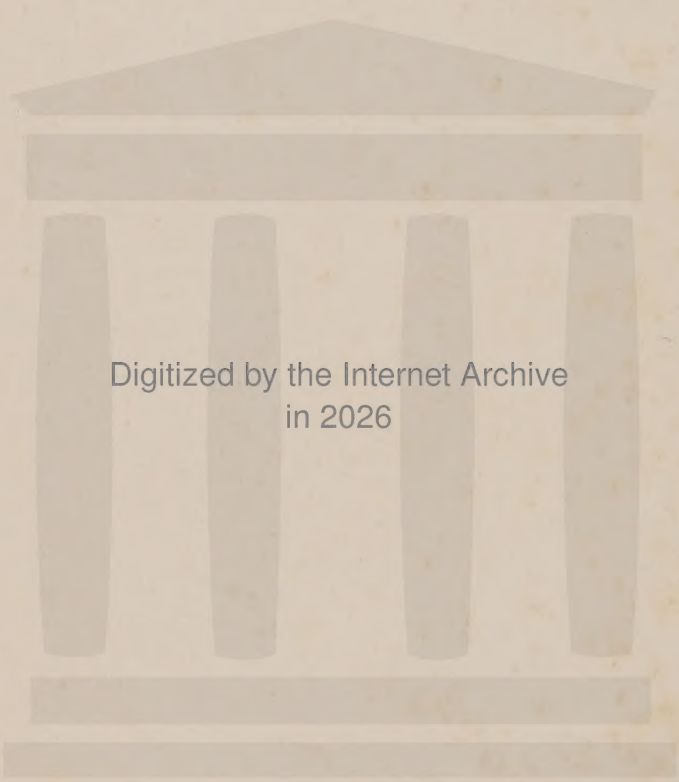

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OLD GLASS BEAUTIFUL

By the same Author

CONFESSIONS OF A DEALER
OLD BEAUTIFUL
IN SEARCH OF THE ANTIQUE

With the Author's warm regards

Thomas Rohan

Barrowmore

Oct 27 1933

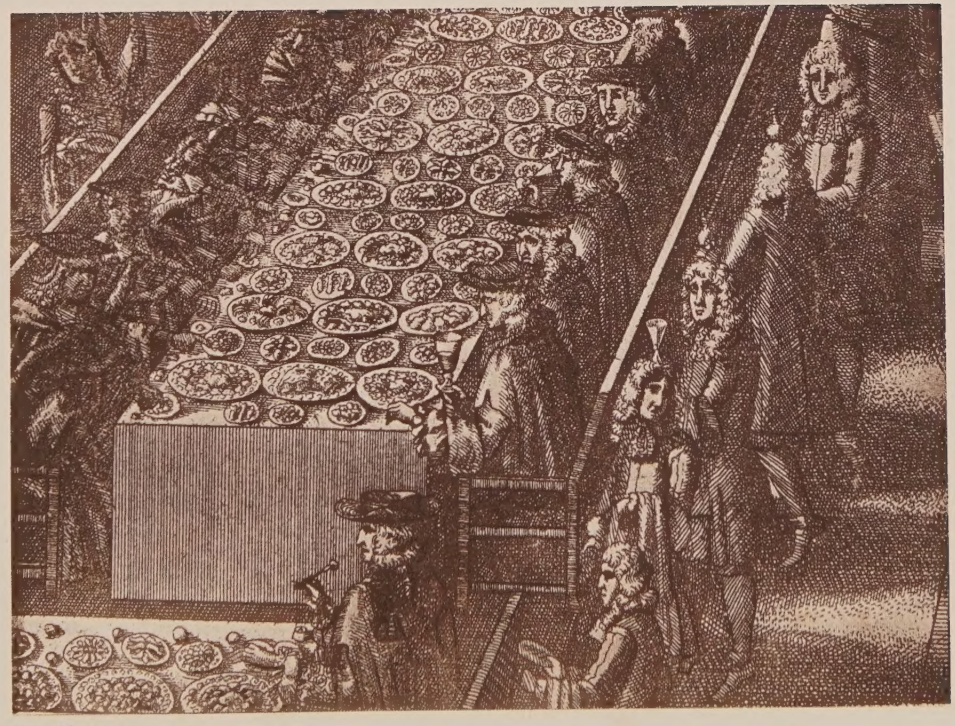

Plate No. 1

Enlarged section of the engraving of the banquet at Westminster Hall (about 1688) showing a Banqueting Glass on the table (see Plate XXVI)

OLD GLASS BEAUTIFUL

English and Irish

BY

THOMAS ROHAN

("FONTIL")

"Fill up the mighty sparkling bowl
That I a true and loyal soul
May drink and Sing without controul
To support my pleasure"

From an old song (about 1710)

MILLS & BOON, LIMITED
49 RUPERT STREET
LONDON, W.1

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I DEDICATE THIS BOOK
TO MY FELLOW-TRAVELLER
WITH A HEART OF GOLD—

MY BELOVED WIFE

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OLD GLASS BEAUTIFUL

CHAPTER I

EARLY GROWTH AND DEVELOPMENT

It is not easy to define exactly what special glasses were actually manufactured in England in the early days of glass-making. It would seem reasonable to suppose that as workmen were imported from abroad they were occupied in imparting their knowledge to the artisans of this country; consequently, styles of manufacture may well have been varied, and the readiness with which the art was assimilated would probably have differed according to the material found in different glass houses.

The art of drawing glass seems to have made immediate progress, while the designs which required fusing do not seem to have arrived at perfection until much later, when the Bristol factories were at their zenith.

Concurrently, however, with the rather crude efforts of the earlier workers, some of the most beautiful of all the drinking glasses were being made for the wealthy patrons of the skilled craftsmen imported, doubtless, from abroad.

This type of glass is the baluster stem proper, and must not be confused with the knopped stem which succeeded in due course the plain stem of the earlier English makes, and gradually fell into the baluster stem made in the ordinary course of manufacture, but considerably later in date.

Type A

The drinking glasses in the Plates shown hereafter comprise examples of many of the forms in use from the Jacobean period (roughly speaking from 1670–1720) to the earlier part of the nineteenth century. The order in which they are set out is designed to show the evolution of this form of manufacture—from the "drawn glass," the "tear-drop," the "air twist," the "opaque twist," to the lapidary-cut stem—and (as far as my judgment goes) the period in which

the variations from plain stems to knopped or baluster stems were introduced, and also the subsequent application of "pressing," engraving, and enamelling to the bowls for the purpose of giving greater brilliancy and distinction to these charming articles of household use.

The feature of the earlier glasses to which attention is at once drawn is the frequent occurrence of the so-called "folded foot."

This is an extra thickness of glass moulded round the base of the foot, and there are several reasons advanced for this feature of manufacture. *First*, that it was a means of disposing of an extra and superfluous quantity of metal which was not actually required for the proportions of the design; *secondly*, that it was a method of giving strength and stability to the glass; and *thirdly*, that it was a form of decoration. I am of opinion that the correct reason lies more or less between the last two of these conjectures.

I reject the first suggestion, as it does not, except possibly in isolated cases, seem probable that the craftsman who created such beautiful designs would ever have found himself, so to speak,

in a "tight place" through over-calculation of the "quantities" required for his work. Further, it is to be noticed that the depth of the "fold" is almost always more or less of uniform proportionate dimensions—which, again, points to design and not accident.

With regard to the second suggestion, it would be reasonable for the maker to contemplate the possibility of accident or rough usage—and the vulnerable spot would naturally be the first to be strengthened—and in looking through my collection of "folded-foot" glasses it is quite remarkable how few of them are even chipped. The third suggestion seems also to carry weight, inasmuch as the "fold" makes almost a reappearance in glasses of later period than the Jacobean; from which it is fair to conjecture that, as the manufacture had sufficiently advanced to enable it to dispense with any artificial aid to strength and stability, the folded foot was used as an embellishment or finish, which is the effect it undoubtedly produces.

The eighteenth-century glasses were made for convivial days, when toasts and health-drinking

were much in vogue; the glasses were of generous proportions, and those used by Toast Masters of considerable size (the author had one in his possession measuring sixteen inches in height and with a bowl eight or nine inches in diameter). Loyalty to the King was much emphasised among his adherents, and King's toast glasses were manufactured for the wealthier classes, it being considered that justice could not be fully done to the toast of the King unless the glass used for drinking it was immediately broken to prevent it being contaminated with less exalted honours. These glasses were of especially light and flimsy manufacture, and are now of great interest, as naturally they have not survived in large quantities. The early type were of foreign manufacture (Murano). Late seventeenth-century and early eighteenth-century were manufactured here.

The majority of glasses of this type have drawn stems with or without the tear-drop decoration.

Following on, and concurrent with the later Jacobean glasses—probably in the earlier part of the eighteenth century—appear the knopped

stem glasses. The knops of these in their various shapes and sizes form an interesting study.

Various political clubs and coteries were constantly being formed, and drinking glasses were manufactured to order, and specially used at the gatherings of such societies. Among the most notable was the well-known Kit-Cat Club glass, with its trumpet-shaped bowl, and usually three knops form its baluster stem.

This club has also handed on the use of its name to portrait-painters, and denotes the style of picture painted for the club by Sir Godfrey Kneller.

In this type, also, are the early engraved glasses mostly with design of grapes and vine leaves; also are found crude examples of the Hanoverian rose on glasses doubtless used by the opponents of the Stuarts.

Compare these with the lovely Jacobite glasses and their emblems of the House of Stuart, and it will be easily seen that whatever advantages we may have gained from the advent of the House of Hanover, the latter had nothing to teach us in matters artistic.

Plate No. II

Portrait of the Duke of Newcastle and the Earl of Lincoln, from the Kitcat Club Collection

Type B

Air Twist or Silver Twist Drinking Glasses

This type dates from about 1730, and continues until about 1750, when it is gradually merged in and eventually superseded by the opaque or cotton twist.

The evolution of this type can be followed by taking Plate No. V and comparing it with later numbers. The advance in manufacture will be readily noticeable. The earlier type of Jacobean glass with drawn stem is gradually succeeded by the knop or baluster stem; then came the thicker air twist, or, as it is sometimes called, silver or mercury twist.

Under this type come the most interesting (historically) of all the drinking glasses, viz. those associated with the Jacobite societies and the two Pretenders.

The rarest are those with actual portraits of the Pretenders themselves, which can only have been used where the strictest privacy was obtainable; then those associated with the movement

engraved on them: "Fiat," "Andentior Ibo," "Turno tempus erit," "Redeat," etc.; and then the glasses obviously less compromising, which confined themselves to the emblem only, such as the Stuart rose with buds and the bee (ubique) and the figure of a bird, to give the idea of the eventual "homing" of a migratory animal. The detected possession of any of these glasses in the times in which they were made must have entailed very unpleasant consequences, and the possession of them to-day is a reminder of strenuous supporters who lived in a movement which can truly be said to continue to the present day.

Type C

The opaque or cotton twist (white and, more rarely, coloured) in the stems of glasses is the most varied type of all. Naturally, as the manufacture of glass extended, the inventive powers of the craftsmen obtained a wider scope, and had all the former types to work on.

We have plain bowls, waisted bowls, wrythen bowls, hammered bowls, engraved bowls, in-

scribed bowls—historical, parliamentary, unparliamentary, amatory, loyal, and otherwise—lasting until nearly the end of the eighteenth century.

Here, also, we must include the beer, cider, and kindred glasses.

Ales and ciders were consumed at this period by the better classes. These drinks are not to be confounded with the "small beer" of humbler folk, but as bearing the same relation to it as the vintage wine bears to the *vin ordinaire*.

The Venetian influence then succumbed gradually to the increased demand, and the art of the craftsman was ousted by the enterprise of the tradesman.

The plain stem and lapidary-cut stem came into use for a short time, gradually to be supplanted by the "machine-made" glass, which has remained in full possession of the field until the present day.

Miscellaneous

Tumblers, Tankards, and Goblets

The interesting examples illustrated cover a large range, from nearly the beginning of the

eighteenth century until the early days of Queen Victoria, 1840.

The tumbler with crude engraving, sometimes beautified with oil gildings, started in the latter days of Queen Anne and continues to this day; but the merits of the earlier tumblers were in the engravings and cuttings. The commemoration tumblers relating to our noted men (especially Nelson) testify to this point.

The glass tankard had its origin about the reign of George II, and we often find these early tankards with coins blown into bases or stems; but beware of the coins in knops or bases of glasses; it is obvious that any coin can be used to-day in a similar manner. The writer remembers seeing a goblet with a knop (a flagrant reproduction) with a coin of Queen Elizabeth.

Goblets or rummers for beer and punch are very varied; of course, the most interesting ones are the engraved types; and from the King to yeomen all had glasses engraved commemorating or showing events in their careers.

CHAPTER II

GUIDANCE, ADVICE, AND WARNINGS

I AM a believer in telepathy, and my faith has been strengthened by the coincidence which preceded the writing of this book.

For some time the wish had been in my mind to write something about this subject of glass, which is so dear to me and so constantly in my thoughts. The morning I sat down to begin I received a charming letter from one of my well-loved clients in the Midlands expressing his hope that I would write a simple book on drinking glasses.

Now, my friend in the Midlands and all my readers will find this book very simple. It might almost be called a picture-guide. Just as when we went to the magic-lantern in our youth, and the pictures interested us, enabling the interlocutor to more effectively engage our attention to the

persons and scenes forming the subject of his lecture, so it is hoped that the illustrations here shown will assist the reader to gain a firmer grasp of an absorbing subject.

We have had many books launched on the subject of old drinking and other glass; but to the collector in embryo they are either too complex or the matter is not presented in a sufficiently interesting way. In my younger days Hartshorne's great tome was the only text-book available; and although since then there have been others running into guineas apiece, a good many of them merely recorded valuable Jacobite and other historic glasses purchased by rich men. Such records are all very well in their way, but they are of little use to the collector to whom I desire to talk.

In my forty-six years' experience as a collector and dealer it is easy to understand that I have had hundreds of glasses through my hands, and in my other books I have made fragmentary references to some of these; but in this volume I am devoting my thoughts entirely to the object of one of my great affections as a collector—glass.

A fortunate man am I to have been in the position to make collections of glass, both English and Irish, so that those who care to follow me can see the pictures I will show. You can also, if your means are only small, indulge in the pleasure of possessing some of the various types to which I shall invite your attention.

Whence comes the conception of loving beautiful things? Let us try and find the way to an answer to this question by dealing with two outstanding factors in the creation of beauty.

Just open this book and look at the wonderful and varied forms shown to you. In my younger days I have sat for four or five hours before one cabinet of glass, handling the specimens, and obtaining more pleasure in the discovery of new joys in the various forms and shapes of the drinking glasses than in any other pursuit.

I remember an old collector of glass. This man, a retired builder, told me that, thanks to this hobby, his days were always full of incident, and time never dragged. One room, containing four cabinets, was set apart for keeping the collection. My friend knew little or nothing of text-books on

the subject; but the wonderful shapes and spirals in the drinking glasses interested him, leading him to tramp miles to find a specimen. It was extraordinary how few mistakes this enthusiast made; but it must be admitted that he was of the dogged type, and, if he made an error in his purchases, he would never own to it, for, although I used to go and see his collection from time to time, I generally found the glass which had been the cause of controversy between us missing.

Colour in drinking glasses, like the form, is exceedingly varied. The earlier types were made of a great deal of impure oxide of lead in the amalgam—hence the dark metal with its tinge of blue, not unlike the Irish glass; this metal is found in glasses from about 1670 to 1730, after which the metal became purer and consequently whiter and more brilliant, this being specially the case in the south, as Bristol and its environs; whereas earlier types made in Newcastle and district had a good deal of lead in the amalgam.

The idea of putting together this little book emanated from an intimate talk on glass, which I gave in the drawing-room of a manor-house in

Hampshire. A Mrs C. had written to me saying she had heard of the suggestions I had made in my books regarding the great educational value of these intimate talks on antiques; the proposed arena for these heart-to-heart chats to be a room wherein various objects in furniture, glass, china, or whatever might be the subject to be dealt with, should be exhibited in a way which enabled them to be easily seen and handled by the lecturer's audience; the said lecturer to be an expert, who would give a simple address in which he would point out the makes, form, and other features of the various periods. To my mind this would not only be a good method of teaching, but it would create an incentive to collect the beautiful. Well, it was in pursuance of this idea that Mrs C. wrote asking if I would give a talk on glass.

Mrs C.'s letter reached me in spring-time, and I consulted my dear wife, asking her if she would like to accompany me, and, upon her agreeing, we started upon our adventure to Liss, an eighty-mile motor-drive, arriving in time for lunch. We were received with every hospitality, and after

lunch were taken into the drawing-room, where the little informal function was to take place at three o'clock.

I had prepared myself with a few specimens of drinking glasses, but I found in the drawing-room a refectory table about eight feet long covered with all sorts and conditions of glass; these, Mrs C. told me, had been sent in by various friends and acquaintances from Hampshire and Surrey.

I at once saw that my first business was to sort out these glass exhibits, it being apparent to me that there was a good deal of rubbish, although there were also some very good specimens, so my time was well occupied until my audience of about thirty ladies and gentlemen arrived.

Some fortunate ones are gifted with plenty of nerve; but I am very much to the contrary, so that in an extempore talk such as this, without any notes or preparation, I started away with a certain amount of hesitation, but love of my subject and the kindly encouraging smile of my wife, soon made me lose all nervousness and forget myself in my lecture.

The *modus operandi* which I adopted at this

afternoon gathering of happy memory was to point out the types and the various makes of glass, and then to send round the particular piece illustrative of my remarks. Thus my audience was able to get a firmer grip of my points, to gather the meaning of such descriptions as a "pontil mark," and to follow my minute explanation of the saucer-shaped base always to be expected on an old drinking glass, the "eccentric" scratches on the bottom of a glass, so different from the faked "wear" which is done by grinding *one* way in a modern reproduction, the difference between a knopped-stem glass and a baluster stem. All these are trifling matters in a way, but yet it is so essential they should be known, and it gives me much pleasure to have the knowledge of the hundred and one varieties that one comes across.

My talk of an hour and a half passed too quickly, and it afforded me great delight to know I had interested my audience, for not only did I receive many expressions of gratitude immediately the lecture had ceased, but subsequently I received many gratifying letters.

One incident I must mention: before I started my talk I pointed to the glass on the table before me, and said:

"Ladies and gentlemen, before I begin on my subject I wish to put you out of your misery—the specimens of glass you see on my left are the goats (a polite word for rubbish), and on my right are the sheep."

In the course of my remarks, whilst showing cordial glasses, I found on my right a particularly fine specimen of an Irish cordial glass, upon which I enlarged appreciatively, pointing out its beauty and rarity; and, although beauty and value are things apart, one has to emphasise a rarity to the amateur by mentioning its value in pounds, shillings, and pence, so I mentioned that this glass would be worth a good deal, that probably if it were in a dealer's shop in Sackville Street, Dublin, they would ask twenty-five to thirty pounds for it (see Plate No. XX).

After my remarks had concluded, a lady came up to me and said:

"I thank you very much for your wonderful talk on glass, but I also thank you exceedingly

for your great praise of my one poor, wee, little lamb! That cordial glass was mine; but, alas! I find that all my other glass is on the goat side; not that I mind now that you consider this one glass a great rarity!"

It gives me much pleasure to show this glass which this lady described as her "one poor, wee, little lamb."

Those who know anything about these cordial glasses will agree with me that it was deserving of every praise.

The true spirit in collecting is well exemplified in the following incident:

Some years ago a retired civil servant expressed the earnest wish that I would call and see his collection of old drinking glasses. I found he had a carefully selected collection, numbering from eighty to ninety. Whilst there I noticed that his son, a boy of about sixteen, followed my talk with his father; indeed, the lad seemed to absorb more of my remarks than his parent, so very interested did he seem to be.

After going through the before-mentioned collection, the father laughingly said that the son

wished me to see *his* collection, and I willingly followed the lad to a roughly-made cabinet, about two feet long and three feet wide, hung upon the wall of his bedroom. The cabinet had a door with a plain panel of glass in it and two shelves. The contents of this plain little structure consisted of five genuine examples of drinking glasses. The delight of the boy, the loving way he handled the glasses, the gleam of satisfaction in his eyes inspired by the possession of beautiful specimens—all these are to me a happy memory. I understood the soul of the boy; he really loved the glasses, which had been given to him by his father, one by one, as he passed his various examinations at school.

I should like to see the spirit of this youth in every collector—there was no idea in his mind of values—it was the beauty and form of the old glass that gave him joy. May I hope that many readers who gain knowledge from this book of mine will also imbibe the real love of the beautiful which was so obviously possessed by my young friend.

CHAPTER III

RECOLLECTIONS AND TALES

RECOLLECTIONS of my interest in glass go back to my boyhood days. The purchase of my first drinking glass has already been told in my first book.[1]

In his later days my father became a wine merchant, and one of his great pleasures was to get old drinking glasses of various types, each type being associated with a particular wine. For much of the fuller knowledge I gained later I have to thank this early recollection. It was, however, some years after this time before I was able to take any great interest in glass ; the struggle for existence, in the meantime, being a bar to the satisfaction of my yearnings for beautiful things.

After I had married and settled down I began

[1] *Confessions of a Dealer.*

to look for things to adorn my humble home—such very minor beauties as were within my reach.

One day I went into a saleroom in the south of London; and, amongst other items, seven old drinking glasses were put up for sale in one lot; these I rejoiced to be able to purchase for 18s., for, had they gone to over £1, I should have had to forego the pleasure of buying them.

These seven glasses I kept until my financial disaster on the Stock Exchange, when, with much sorrow, I parted with them to a stockbroker of my acquaintance for £5. This gentleman died some years later, and I never knew the ultimate fate of my glasses, but I know I should be glad to give £5 each for them to-day.

Time went on and found me making occasional tramps through Surrey in search of glass, adding to my happiness by purchasing specimens here and there for a few shillings. Curiously enough I heard that another young man was on the same pilgrimage. This fellow-searcher I never met at that time; but, in after years, talking over earlier adventures with Sir Edward Coates, he

told me that, when looking for old drinking glasses in that same charming home county, he was repeatedly informed of another young inquirer who had *just purchased* a specimen, so that I think there is little doubt that Sir Edward and my brother explorer of those days were one and the same person.

I might say that Sir Edward Coates told me he was tempted to buy owing to the form, colour, and great variety, not from any knowledge of the value of the glasses from an antiquarian standpoint; and, coming to my dealing days in 1903, I found there was little or none of this kind of knowledge as regards drinking glasses.

In those early dealing days I bought all the glasses that were brought to me, though there were very few collectors. It seemed that nobody had created an incentive to purchase them, for the simple reason that little was known of their periods or where they were made. The only book on the subject was Hartshorne's, and, not only was the price of this prohibitive, but though it gave illustrations of good specimens, it was rather vague as to the types and their continuity.

So it happened that about 1905 I wrote, in my humble way, a booklet giving a very sparse idea of the drinking glass; and this, though a poor effort, certainly had an effect, because I found that afterwards the collector woke up to the fact that there was a deal of charm in these old glasses, and so came a knowledge of their historical and other values which I have already pointed out.

One recollection forever stamped in my memory was the loving-kindness of one of my clients in my early days (I should like to mention his name, a well-known one in the financial world, but I am quite sure he would not like it). It happened that I had collected together about ten toastmaster glasses—a comparatively easy matter in those days (1905); for these glasses I had paid about thirty or thirty-five shillings each, on account of their fine size and proportions. Well, it happened that winter I was taken very ill with influenza, and was laid aside for some weeks; this was extremely serious, for my finances in those days were very meagre. One day during the illness my dear wife came to me with one of those toastmaster glasses in her hand, saying:

"Mr M. is downstairs; he says how very sorry he is to hear that you are so ill, and what do you want for these ten specimens?"

I was most anxious to get some money, so I added very little profit, and asked £18 for the ten. Mr M. said he would have them, and would I have them sent to his London house?

The next morning, to my astonishment and pleasure, I had a letter from this good man, written from an hotel in Bournemouth, as follows:—

"Dear Mr R.,—I was so sorry to find you were ill when I called, but I rejoiced in finding those early glasses, because I have bought a Charles II cabinet recently, and wanted some early glasses to put in it. I enclose £50 for these glasses, because they are worth very much more than that to me; at the same time, I am perfectly aware that business must not be good with you, as yours is a purely personal one, so I hope you will accept the few pounds over, so that when you are convalescent you can go away for a bit."

I need hardly say how I felt this great kindness. I am, indeed, a fortunate man. I may not be rich in money, but I am indeed rich in a wonderful wife and good friends.

I have often wondered how early they started reproducing rare Jacobite glasses. Before 1910 it was exceedingly rare to find a Jacobite glass of any description in an antique shop; and, as to a portrait glass, I never saw one but in a private collection. I should imagine that when Hartshorne's book was published the rare Jacobite glasses portrayed in it inspired the faker's nefarious endeavours to make copies of them.

The first inkling I gained that faking was taking place in relation to these Jacobite glasses was through a client of mine. This client was a collector of the exceedingly rare Stuart reliquaries, which I must digress to explain are small lockets in silver, in some instances only a quarter of an inch in diameter, shaped like a heart with a crown on one side and on the reverse a piece of crystal or glass; a frame is thus formed for a minute piece of a handkerchief, in which the Royalists mopped up the blood from the scaffold upon which Charles I was executed.

In addition to these reliquaries, my client also pursued the collection of Jacobite emblems, and it was with regard to these latter that he wrote to

me one day saying that he had collected a glass which would interest me, and I accordingly journeyed out to call upon him.

Upon arriving at the beautiful home in which this gentleman lived, on the fringe of the New Forest, he said, pointing to a glass in the lacquer cabinet in the drawing-room:

"There is an interesting glass, Mr R."

After taking it up and examining it, I shook my head, and said:

"I am afraid this is a wicked fake!"

"Surely you are mistaken!" was the astonished reply. But I could only tell him that whilst I wished I were wrong, it was, indeed, a very clever fraud. What I had thus inspected was a portrait glass of Prince Charles Edward Stuart, otherwise known as "Bonnie Prince Charlie." It was most cleverly done, because the face had been very carefully moulded, and the rest of the glass, such as the leaves and the motto, had been engraved. I pointed out the newness of the metal, and that even the engraving, by its *milky-white* appearance, had been done in the last few years.

The upshot was that I left behind me, when I

concluded my visit, a convinced and very sorrowful man.

One of my happiest memories was the beginning of one of the largest collections of glass I ever made for one client. Before this collection was finished it ran into many hundreds of pounds, and it gives me great pleasure to recall and relate the pleasant way it began and also how it developed:

On a summer day, a year or two before the war, a lady came into my Southampton establishment with one of my clients; this lady, who was interested in my collection, especially my glass, made a small purchase—something not exceeding a couple of pounds—and said she would call again. Shortly after I had a letter from the lady's husband, who asked me to write him an account of the interesting things I had, not only in glass, but furniture. My response to this was followed by a very good order—in addition to which my new friend gave me "carte-blanche" to secure any rare pieces of glass. From that time and during the war I was in consequence of this making a collection of English drinking glasses and also Irish glass, so that my travels took me not only

all over England, but also to Ireland, where I was able, owing to the war, to obtain rare pieces of glass which would not have been in the market in normal times.

One amusing incident occurred during the Irish part of my travels, when engaged upon this pleasant commission. When in Dublin I always stayed at the Hibernian Hotel in Dawson Street, and Dublin dealers generally knew they would find me there.

After dinner one evening the hall-porter came and told me I was wanted. I found a Mr Duffy (a fictitious name, for obvious reasons). This gentleman, telling me he wanted to show me something very rare, I took to the smoke-room, where he produced a Williamite cordial glass—quite a good glass; but when he asked me £20 for it, I had to tell him that such a price was preposterous, and offered him half. After some argument we parted without business resulting, as he held out for not less than £17, 10s.

The following evening I was again told someone wished to see me. This time it was another man, whom we will name Murphy. On reaching the

smoke-room Mr Murphy undid a parcel which he handed to me, and which proved to be the self-same glass I had already seen. In reply to my inquiry, Mr Murphy asked £25, saying, with an ingratiating smile, that it was a present at the price, being the rarest glass in all Ireland.

Mr Murphy rambled on for some time, and then I quietly told him that the self-same glass had been offered me the previous night. Mr Murphy then positively shouted:

"Oh, that blackguard, Duffy! He brought the glass to me and said he was not going to sell this rare glass to any Englishman."

Mr Murphy went on to say that Duffy had told him I had offered him £30 for the glass, but that he would rather sell it to his friend Murphy for £20. "Well, Mr Rohan," he concluded, "bad luck to me. I believed his story, and thought you had offered him £30, and I thought I should be safe in offering it to you for £25."

The sequel to this story is that Mr Duffy had to take back the glass, and I bought it from him in his shop for £12, 10s.

When I had completed this assembly of beauti-

ful glass, it became one of the most notable collections in England, being known as the Leslie collection. Unfortunately, the kindly gentleman for whom I made it died, and, to my regret, the whole collection was dispersed.

I cannot end the relation of this beautiful experience without placing on record my heart-felt gratitude to this dear client and his wife, a gracious and charming couple, for their great kindness to me and mine during the war. Besides giving every assistance to my two boys whilst they were in the army, many of the luxuries I was able to send them were due to the loving-kindness of these two clients of happy memory.

During the war I made a small collection for one of the Embarkation Officers at Southampton Docks. This officer, during his leisure, which was very little, spent his time in my establishment, when we discussed the, to me, ever-delightful subject of glass, and my officer visitor said he would like to make a collection. With very great pleasure did I see that wish materialise, and after the war the collection safely housed in Suffolk.

In recent years the most notable collection was

bought by Colonel Ratcliff, C.M.G.; this I did not make, but bought as a whole, and it came about through a dear friend of mine, who, alas! has now gone beyond.

One day in conversation, this friend told me of another friend of his, a doctor in Lancashire, who had a very fine collection of glass, the result of a thirty-years' pursuit of this hobby. The doctor was very fond of his collection, and reluctant to sell; but his wife having been ordered to live in the south of France, owing to health, he was compelled to consider its disposal. I was therefore deputed to give a valuation with a view to purchase.

I was several days in Lancashire, going through the collection, which ran into many hundreds of glasses of every description (I wish it were in my power to give illustrations of these glasses). After weeding out a few specimens of rubbish I offered the good doctor a sum which he eventually accepted.

When the whole of this collection had been placed in cabinets in my sanctuary an old client of mine, for many years a buyer of fine furniture

and also a collector of glass in a small way, saw the display and told me he would mention it to a friend who was just awakening to the interest that is to be found in old drinking glasses; in due course this gentleman visited me and inspected the collection, frankly admitting to me that he knew very little about these glasses, but thought that in their great variety they were exceedingly charming. Upon his asking me to give him a few facts about the glasses, I took a glass of each period from the cabinet, and explained the types, the difference between an air-twist and an opaque-twist stem, also where a knopped and baluster stem differed; in fact, I gave as graphic a description as I could in half an hour.

After listening to me very attentively, Colonel Ratcliff, for such was the gentleman's name, asked me the price of the whole collection, and when told, said, "I will take it!"

As may be imagined, it was a great undertaking packing all these many hundred specimens and to send them by van to the Midlands, but I am glad to record that not a single item was broken.

I have from time to time added rarities in glass

to this collection, but I find much difficulty in obtaining a great rarity in these days.

Amongst the collectors of glass I have had the pleasure of meeting in recent years are a mother and son who take the greatest interest in beautiful things. They make periodical visits to my little sanctuary, the son being very fond, indeed, of fine old glass. I always look forward to the visits of these two, as they are of such a sunny disposition, and curiously enough the sun usually shines when they arrive.

I was fortunate enough to obtain from a nobleman a Newcastle seventeenth-century trailed glass dessert-service; this, I need hardly add, is exceedingly rare and beautiful, and I show an illustration of it (Plate No. XXVIII).

Recollections of kindly clients crowd into my mind. I should like to write pages of gratitude for all the help and kindness shown to me by Colonel and Mrs Dickson, Mr and Mrs Dobson, Mr W. T. Wiggins-Davies, Colonel Ratcliff, Sir F. M. Radcliffe, and numerous others.

My last recollection I have already written about, but I do not apologise for once more writing on

that most wonderful treasure in drinking glasses I ever found, viz. the Ravenscroft goblet plate. This goblet is undoubtedly the rarest glass ever known, because up to now a second one, whole and intact, has never been discovered. I am glad to be able to place on record the fact that the gentleman who now possesses it has told me that he has bequeathed it to one of the museums. I often wish that some of our old glass-makers had placed a distinctive mark on their glass like George Ravenscroft, where the seal of the raven head proved the make; but I suppose, even if this had been the practice, the artful faker would have endeavoured to copy the marks.

I might mention that Ravenscroft was practically the first glass-maker in England—from 1674 to about 1685—and, if one looks at this goblet, one sees Venetian and German influence in the make, though it has a distinctive style outside the foreign influence. We are a country of derivation; we copied from all the craftsmen of Europe; but, in the end, we perfected our copies; and, in perfecting, we established a true British type.

There are many tales, both tragic and comic,

associated with old drinking glasses, many of which have already appeared in my other books.

One of the strangest stories I have ever heard was vouched for by an old friend of mine, a great lover and connoisseur of old drinking glasses. It was told me in my Southampton days ; but writing on the subject brought it back to my mind, and I now give it in the hope that it will interest my readers.

A family lived in a mansion which had been occupied by their forebears for generations, covering a period of nearly three hundred years. They were people of wealth, whose estate covered many hundreds of acres. Their crest was not only emblazoned on their silver but on their glass of the eighteenth century. In course of time misfortune overtook the family, and some fifty years ago the whole estate, together with the contents of the mansion, were sold up. At this time there was one son and one daughter surviving.

After the sale and the settlement of all outstanding matters it was found there was very little left for the two surviving children mentioned,

and, in the circumstances, the daughter became a governess, whilst the son went abroad.

The son, who at first had a great struggle to get a livelihood, kept up a correspondence with his sister for some years, but finally they ceased to hear from each other.

After some fifteen years had elapsed, the son, who, after his early vicissitudes in Canada, had made a fortune, returned to England, and made it his first object to find his sister. He advertised, sent agents abroad, and tried in every way to trace her. The only result of his efforts was that he gathered she had married in London, that after an unhappy married life she was now a widow, and her whereabouts could not be ascertained.

The anxious brother finally decided to make a home for himself in London with the sole object of finding his sister if yet alive, daily pursuing inquiries north, south, east, and west of the great city on a quest which seemed with passing time to grow hopeless. There came a day, however, when a fortunate chance brought the reward of his long efforts. He happened to take a stroll over Waterloo Bridge and then along the

Waterloo Bridge Road; gazing idly into the shop windows of this rather dreary thoroughfare he at last came to a small antique-shop having all sorts of pieces of china and glass in the window; and, to his astonishment, on one of the shelves there stood a drinking glass having on the bowl the familiar engraving of the family's crest. To his inquiries as to how the proprietor of the shop came by the glass, the latter replied:

"Quite honestly, sir! A poor woman came in some ten days ago with this old glass, wanting to borrow something on it, because, she said, it had been in her family for generations, and she hoped one day to be able to redeem it. I told her I could not do that, but I would give her ten shillings for it, and, if she could redeem it in a month's time, I would not charge her anything for the loan. I asked her for her address, and she reluctantly gave it, saying that she did needlework in one room in a house in Kennington."

With his hopes joyfully raised, the brother told the dealer that if, as he thought, the poor woman was his long-lost sister, he would give £10 for the glass, and, instructing him not to part with it

until he came again, he visited the address at Kennington, where he found his sister living in dire poverty, and a happy reunion took place. That ends the story, excepting to add that the old glass which brought them together is now a most treasured possession of these two happy folk.

One of the most pleasing incidents in reference to drinking glasses that I have experienced happened as recently as last Christmas time. I had a letter from a lady in Sussex asking if I had a particular glass which she and her husband had seen in my establishment some months previously, as she wished to give it to her husband as a Christmas present. Unfortunately, this particular glass had been sold, and I had to acquaint her of the fact, suggesting another glass which was a rarity, and which she subsequently asked me to send. One cold, misty morning, some few days later, I arrived at my sanctuary to find a lady waiting for me whose name, when mentioned, told me that my visitor was the lady from Sussex. She said:

"I am so sorry to trouble you, but I feel that the glass you sent me would hardly be rare

enough for my Christmas present to my husband: he is such a lover of these glasses, and I want to give him something that is exceedingly rare and beautiful, and I knew you would be the man to have it. You know, Mr Rohan, I have driven myself by motor from Sussex, just over eighty miles, leaving when it was dark, just after six, so as to be back as soon as possible."

I was astounded. The lady did not look robust. It was only a quest of love that could have enabled this little lady to drive over three hours in such weather on that long journey to get a present for her husband. I am glad to say that I was able to find something which more amply fulfilled the depth of her desire to please her husband than the glass at first sent, for she went away quite happily to face the long, wintry drive before her.

Such is the type of woman who is the salt of the earth and her presence makes a home.

Of quite a different character is a story told me by a dealer, a story which I should say is quite true, as I happen to know one of the two men concerned. These two men, dealers in adjoining towns, were in the habit of selling each other the

goods they purchased, and on a certain occasion one complained that the other had sold him a dud Chippendale carved chair; that is to say, it was an old chair, but recarved. The reply he received was, "That's all right; you will get over it"; and all suggestions of taking the chair back were tabooed.

The two worthies were bad friends for a time, and, although they apparently made up their differences, the injured one did not forget.

In the course of conversation one day, dealer No. 2 (the triumphant one in the chair deal) said to his fellow dealer, whom we will call No. 1:

"I have a customer who wants a Jacobite portrait glass. I've never had one, but he says he will give £50 for one. Do you know of one?"

Dealer No. 1 replied in the negative, but promised to report if he heard of such a glass.

It transpired some time later that one of those foreign merchants who go round selling fakes of all sorts called on our friend No. 1, and, when asked if he had a "Prince Charlie" glass, produced one which he handed over for 30s. This was placed in a prominent place in one of the cabinets in the shop of our dealer No. 1.

Some days later No. 2 looked in to offer for £25 a Queen Anne walnut bureau in the rough and measuring two feet six inches, and No. 1 asked to see it. In the course of conversation the portrait glass met the eye of No. 2, who became very excited, and said:

"Hullo, you've got the glass I want!"

"That's what you want, is it? I know nothing about it," was the reply.

No. 2 glanced at it again, and said:

"I tell you what I'll do—I'll make a clean 'swop' with you. I'll take the glass. You take the bureau."

No. 1 responded by saying, not too eagerly:

"Bring the bureau along. If it is as you say, I'll do that. Probably you'll have the best of the deal!"

About three days after the exchange, which was duly carried out, No. 2 brought back the glass, saying: "This is a fake, a dud, no good at all!"

"My friend," came the suave reply, "I told you I knew nothing about it. You remember what you told me about the chair I bought from you—That's all right! You'll get over it!"

CHAPTER IV

DRINKING GLASSES OF ONE HUNDRED YEARS, 1690 TO 1790

It would take the space of three books of this size to give my readers half of the wonderful varieties of the artistic drinking glasses of this period. My desire is to show to the amateur collector the continuity of these wine glasses in the period covered by this one hundred years, when these glasses were commonly made.

The pioneers in this country of artistic drinking vessels such as are here shown derived the models of their various makes from Europe, especially Louvain, Normandy, Flanders, Murano, and some parts of Germany. Amongst the most celebrated of these pioneers were Jacob Verzelini, De Lannoy, Tyzacks, Sir Robert Mansel, and Ravenscroft. Each of these had glass-works in

various parts of England in the seventeenth century; any glasses by these celebrated men are now exceedingly scarce; on the other hand, however, the drinking glasses which evolved from the work of these notable men became a great industry in the latter part of the seventeenth century and during the eighteenth century. Even the few I am able to show proves their artistic beauty.

For guidance I have classified the glasses in types A, B, and C. The earlier type A were, I should think, made mostly in the north—Newcastle and Liverpool. Then, as the manufacture increased, so did further glass-houses spring up, as at Stocksbridge, Stourbridge, Gloucester, and Bristol. From the brilliance of the metal in types B and C it would be safe to assume that a great many of these glasses were made in Bristol; this is borne out by comparison with the colour of the metal of the more simple glasses. These types, as shown, are still obtainable at prices ranging from £1 to £3 each.

In the formation of the bowls illustrated one can trace the conceptions of the early glass-makers, Verzelini and Ravenscroft. From the spiral

twists can be seen the Venetian influence, and the other various suggestions obtained from foreign sources were developed and perfected in the eighteenth century not only in the forms but in the amalgam of the metal used.

Lasting pleasure can be obtained from studying this evolution of the English drinking glass in all its innumerable varieties: type A with its plain drawn stem and tear-drop decoration; then the same type of "quality" glass with its knop stems, baluster stems, Silesian or moulded stems, and its various shaped bowls. Then type B with its air-twist stem in all sorts of twists, such as the cork-screw, rope, and mercury twists, and very many others; here, again, we find the knop stem, frill stem, and beautiful bowls in keeping.

Type C with its opaque white twist, otherwise called "cotton-twist" stem, tries to outvie the earlier type B by its various twists and knopped and other shaped stems.

I have not shown one of the last developments of this artistic period, the coloured spiral stem; these, evidently, were not popular, because they are scarce. It is not surprising that they did not

survive long, as, to my mind, they vulgarised a beautiful art.

I should like to have shown enamelled glasses with their beautiful work by Beilby and Edkins, but space forbids.

The evolution of drinking glasses is of great historic value. Taking the types I show in the hundred years from 1690 to 1790, all these artistic glasses point out their own periods.

We find, also, that in their respective years these glasses have an association with historic incidents. We have "The King's Toast Glass," "The Williamite Glass." And who, in the ordinary way, ever heard of Baron Ginkel, the first Earl of Athlone? Probably a few close students of Irish history are aware of this nobleman's place therein; but, until I discovered in Ireland the drinking glass with the portrait of this general (shown in Plate No. XXXI), I had no idea there was such an individual, although he was the chief lieutenant of the fighting forces of William of Orange.

Continuing our investigations we have the various glasses made for the Jacobites—portrait glasses; glasses with various mottoes; glasses

Plate No. III

How a Glass was held in the 17th and 18th centuries

depicting the time of peace (like the celebrated glass shown in Plate No. XXII, of "The Peace Treaty of Utrecht"); the Frigate glasses of the time of Nelson; and many other seventeenth- and eighteenth-century incidents of absorbing interest.

Then there are the many interesting facts relating to drinking glasses of which we rarely hear. How, for instance, did our forefathers hold their glasses? You will see from this old engraving (Plate No. III). It will be noticed that the glass was held at the base and not the stem, as at the present time.

Then I am able to show you the type of glass used at a banquet in 1688 (Plate No. I), together with a glass of a similar type (Plate No. XXVI).

To the collector there is yet a wide field of discovery remaining, for doubtless in many of our old houses there are still types of engraved glasses depicting some events in history that have never yet been seen.

These rare historical glasses I mention for the simple reason that there is always the chance for even the beginner to discover, like a bolt from the blue, a rarity.

This book being in the main for the beginner, let me counsel him to devote himself to the simple types of A, B, and C. Learn to crawl before you walk! When you have collected the beautiful varieties of the simple types, then the world is before you to try and find the rarities such as I have dealt with in the above.

To simplify the process of discerning the real and avoiding the sham, there are one or two essentials, and in the forefront of these I would place weight. Never purchase a light-weight glass. In the composition of the old English glasses there was an amalgam of lead, whereas foreign glasses had little or no metal. In the modern reproductions they endeavour to get the weight by making the glass thicker; also by copying knop and baluster stems, which all add weight to the glass.

Another point to be noticed is that modern glass shows a very bright surface, which is caused by buffing, *i.e.* rubbing up on a wheel which revolves at a tremendous speed.

Again, on the old glass you can see the rings in the bowl of the glass, these having been made

when the glass was thrown by the glass-makers. Then we have the pontil mark, which is at the bottom of the base of the glass, showing a break-off; this comes about through the operations of the maker, whereby the stem is forced through the base of the glass; this stem is held by the pontil iron, and, when the glass is completed, the stem is snapped or broken off at the bottom of the base, leaving this break to show.

In the modern reproduction an endeavour is made to imitate the pontil mark by chipping a moulded projection left on the base of the glass. This shows in most cases as being quite regular, whereas in the old mark it is most irregular; in fact, it has some sharp projections which would cut the finger if rubbed.

As regards the shape of the base, if you look through the various types shown in Plates Nos. IV to IX you will observe the bases of all these glasses are *conical*, with the exception of the domed bases, whereas reproductions are with flat bases.

These few hints will suffice for my readers, because the faker does not address himself to making the types I am showing you.

In conclusion, I would urge again and again that you see that your glass is weighty and the texture is not *too brilliant*; this latter feature, as I explained above, being obtained by modern buffing.

Though it is more difficult to get drinking glasses at anything like the price of twenty to thirty years ago, it is easier in one respect for the collector to find specimens at the present time, because the rapper and the hunters have been scouring the country and bringing the specimens they find into the open market.

I often wonder how long the Ravenscroft glass would have remained hidden if the pushing rapper had not unearthed it. The romance of this glass I have told elsewhere.[1]

It remains, however, the most difficult task of the collector is to make a beginning. What numbers have failed by having the misfortune to start with a sham, whether in furniture, china, or glass!

The best method is to find a reputable dealer in your town; and, as a glass collector, ask him if

[1] *In Search of the Antique.*

he has any specimens. Should the dealer have any knowledge of the subject he may be in possession of pieces which he will show you; if, to your eye, they are similar to any which you see reproduced here, then ask the dealer if he guarantees them to be genuine, and see if he will satisfy you by placing this guarantee on the invoice. At the same time the few hints will assist you in determining the genuineness of the glass.

In parenthesis, may I say that I hope, in the near future, a glass circle will be formed where glass collectors could meet and show their specimens to each other and confirm the genuineness of their purchases. I know that in various parts of the country china circles have been formed, where experts and collectors meet and show their finds.

I must add, however, that these circles at the present time are very conservative. I should like them to be more known to the general collecting public.

Whilst on the subject of testing genuineness I might mention that I was much amused by a story told me of a collector who had his own peculiar way of working. This man used to carry

two specimens about with him, one a reproduction and the other a genuine glass. Entering a dealer's establishment he would ask if the dealer had any specimens like this, at the same time holding out the reproduction; if the dealer brought forth similar types, he knew he was in the wrong place; but, in the event of the dealer saying he had nothing like the sample proffered, he would bring out the *bona fide* article, and, in this way, he often came across good specimens.

To a man or a woman who has leisure, there can, to my mind, be nothing so fascinating as the search for examples of these old drinking glasses. The hundreds of varieties, the tales which are told regarding the finding of the glasses, comprise a romance, and I would suggest to collectors that they keep a diary recording how they find their specimens and the tales which they are told about them, for this, in itself, would make an interesting book. The few tales I have told in my own books about some of the glasses I have found will perhaps indicate how much interest can be discovered in this way, and I venture to express the hope that those of my readers who embark on this

adventure of glass collecting may have all the pleasure and delight I have had in my nearly forty years' quest of these delightful drinking glasses.

Engraved glasses should be very carefully examined, especially those of historical importance, such as the Jacobite glasses, with their portraits, emblems, and mottoes. A helpful test is to place a clean, white handkerchief into the bowl of an engraved glass; if old, the engraving should be darker than the other portion of the glass. In some cases where the engraving is exceptionally dark, the engraving has been oil-gilded, and, in the course of time and wear, this gilding has worn away, leaving a dark surface to the engraving. New engraving has a powdery white surface which can easily be detected by a magnifying-glass, which every collector should carry. The faker endeavours to deceive by rubbing dirt into the engraving; but in every case this can be detected, because the particles of dirt stand out and thus show up the deception.

My last word of advice to the collector is to make up his mind slowly when buying glass, or,

in fact, any kind of antiques. It is the want of thought which causes so much disaster in collecting. In nearly every case where the collector has gone wrong in his purchases, I find that in the first instance something had been spotted in a window which pleased by its make or shape—it was just what they were looking for, and without proper examination the purchase was made. This method is fatal, for it overlooks the fact that, not only in life, but in goods and craftsmanship, there is so much that is artificial and superficial. Things artificial and superficial in this life may give transient pleasure ; but the real, the true, and the beautiful give eternal happiness. So, in like manner, with Art, the sham—to the uninitiated, and the blind to beauty—may cause a modicum of transient pleasure; but the real is happiness for all time.

TYPE A

1690–1720

(*Plate No. IV*) "*Quality*" *Glass*

In all these types of glasses the craftsmen manufactured the common and the better type of glass, which latter I have designated "Quality," because it was usual in the eighteenth century to call the upper class "Quality."

Fig. 1 is a knopped stem glass with trumpet-shaped bowl.

Fig. 2 is a baluster stem glass; this baluster, shown just under the bowl, is formed, as it were, with two or three turned mouldings—this is distinctive to the knop.

Fig. 3 is another knopped stem glass with a domed foot.

Fig. 4 is a beautiful large knopped stem with the tear-drop decoration in the knop, with a chalice-shaped bowl.

Plate No. IV

Type A
"Quality" Glass
Baluster, Knopped and other Stem Glasses—1690-1720

Fig. 5 is a knop stem glass.

Fig. 6 is one of the rare type with the Silesian or moulded shaped stem, and a tear-drop decoration in the centre. This is a particularly graceful and artistic glass with its long-waisted, trumpet-shaped bowl. The average height of these glasses is $6\frac{1}{2}$ to 7 inches.

In some instances, probably by order, the sizes of all these glasses were increased to perhaps 8 inches high.

Many of these glasses were made in small glass-houses started by the aristocratic patrons of glass-makers, amongst them being the Duke of Buckingham.

TYPE A

1690–1720

(*Plate No. V*) *Common Glass*

THESE drawn-stem and trumpet-shaped bowl glasses were used at this period in the inns and wine-houses. They are of graceful shape and good-quality metal; in most cases showing, by their weight and colour, a good deal of peroxide of lead, and, as mentioned before, mostly made in the north of England, Newcastle, etc.

The only type of decoration was the bubble or tear-drop blown into the centre of the stem, as shown in figs. 3, 4, 5, and 6; and, in some cases, the base had a folded foot; that is to say, the flange of the glass was turned under, no doubt a popular feature, as the wine-drinkers of the period generally held the glass by the base, and the folded foot enabled the drinker to obtain a

Plate No. V

Type A
Common Glasses—1690-1720

better grip of the glass, and it may be added that this advantage also applies to the domed base.

The height of the glasses shown averages $6\frac{1}{2}$ to $7\frac{1}{2}$ inches; but glasses of this type will be found three or four times larger than this, constituting the "Toast Master's Glass." It is possible that these large glasses were also used as community glasses by three or four, showing camaraderie and good-fellowship.

TYPE B

1720–1760

(Plate No. VI) Air Twist, Knopped, and other Stem Glasses

These types are the "quality" glasses of this type.

Fig. 1 is full of artistry with its partly drawn trumpet-shaped bowl with two graduated knops; these knops magnify the air twist and add to the charm of the glass.

In fig. 2 the chief characteristic is the frill of applied glass in the centre of the stem.

Fig. 3 is a fine type with its two graduated knops and chalice-shaped bowl.

Fig. 4 is the best of the glasses shown on this Plate, with its one knop in which will be observed the bubble or tear-drop decoration. The glass is standing on a finely-shaped dome base, and the

Plate No. VI

Type B

Air-twist, Knopped and other Stem Glasses—1720-1760

air twist runs right into the trumpet-shaped bowl.

Fig. 5 has one knop under the trumpet-shaped bowl.

Fig. 6 is a charming double ogee bowl on a graduated knop stem.

The average height of these glasses is $6\frac{1}{2}$ to $7\frac{1}{2}$ inches.

In this period were the rare Jacobite glasses, one of which I show amongst the rarities at the end of the book.

TYPE B

1720–1760

(*Plate No. VII*) *Air Twist Stem Glasses*

From the type A this type evolved. No doubt the glass-maker, finding the drinking glasses becoming popular, conceived this new type, which is tear-drop blown into the stem and twisted to all shapes.

Fig. 1 shows the small Venetian twist with a waisted trumpet-shaped bowl.

Fig. 2 was the first conception of this air twist with a drawn stem and trumpet-shaped bowl.

Fig. 3 is designated the mercury twist stem with a heavy air twist which gives it the appearance of mercury.

Fig. 4 is of the same make as fig. 2, with a finer air twist.

Fig. 5 is a charming glass with two artistic twists,

Plate No. VII

Type B
Air-twist Stem Glasses—1720-1760

one inside the other, and with a straight-sided bowl.

Fig. 6 is of the same type as No. 1, with a very fine air twist.

The average height of these glasses is 6½ to 7½ inches, but there are larger types running to 8 inches. And in the case of fig. 4 there are extra large sizes, suitable for community glasses, as I have referred to in speaking of the earlier type.

TYPE C

1760–1790

(Plate No. VIII) White Opaque or Cotton Twist Knopped Stem Glasses

I SHOW here six of the quality glasses of this period.

Fig. 1 is termed a Norwich twist glass. It will be observed that the glass has moulded rings in the bowl. These glasses were made in Norfolk.

Fig. 2 is a double ogee bowl with an opaque twist stem.

Fig. 3 is of a fine type with a graduated knop, and it is easily to be seen that the knop magnifies the opaque stem. This glass has an unusually long, straight-sided bowl, with a slight lip on top of the bowl.

Fig. 4 is another type of the double ogee bowl with two twists in the stem.

Plate No. VIII

Type C

White Opaque or Cotton Twist Knopped Stem Glasses—1760-1790

Fig. 5 shows a knop under the bowl which is of the charming chalice type.

Fig. 6 shows a graduated knop which magnifies and somewhat distorts the opaque twist. The rather unusual lip-shaped bowl will be noticed.

Average height $6\frac{1}{2}$ to $7\frac{1}{2}$ inches.

All these types are to be found larger, up to 8 inches in height.

TYPE C

1760–1790

(Plate No. IX) White Opaque or Cotton Twist Stem Glasses

These white opaque twist stems are found with innumerable shaped twists. These six glasses give only a small idea of the twist. Fig. 4 with its ribbon twist is of an outstanding type, but the others are multiplied, I should say, in hundreds.

These wonderful varieties of twists make up the charm of collecting.

Average height $6\frac{1}{2}$ to $7\frac{1}{2}$ inches.

Plate No. IX

Type C

White Opaque or Cotton Twist Stem Glasses—1760-1790

YEOMAN GLASS, WITH WRYTHENED BOWLS

(*Plate No. X*)

In the beginning of the nineteenth century Bristol commenced manufacturing drinking glasses for the yeomen or farmers. Plate No. X illustrates a specimen of these glasses which have a great variety of twists in the bowls, these twists reaching in many cases right to the base of the glass.

These glasses, which were mostly found in Somerset, were used for drinking strong cider and home-made wine; and, to the collector of small means, they provide an opportunity of making an interesting and varied collection, because one rarely finds a wrythe or twist in the bowls alike, forty different kinds of twists having occurred in my experience alone.

Twenty years ago these glasses were specially numerous in Somerset, but in later years I have

Plate No. X

Yeoman Glass, with Wrythened Bowls

come across them all over the country—Devonshire, Berkshire, and even on the border of Wales. Probably owing to their rather crude make, they can be picked up for 6s. to 15s. each. Even as utility glasses they are very charming on the table.

The average height of these glasses is $5\frac{1}{2}$ inches. Diameter of bowl $2\frac{1}{2}$ inches.

YEOMAN GLASS, HOP AND BARLEY

(*Plate No. XI*)

In those days when the farmers or yeomen brewed their own beer they brewed two different qualities of ale, one being a small beer brewed for the servants and farm-labourers, vulgarly called "swipes," and then there was the special brew of strong ale called "barley wine"; and for this drink, in the early nineteenth century, Bristol manufactured special glasses, as seen in Plate No. XI, with its long-drawn bowl and short stem standing on a plain or folded foot. The bowl of this glass varied somewhat in shape and length, and engraved upon the bowl was hops and barley, although it was hardly necessary in those days to emphasise what the beer was made of.

These glasses, up to a few years ago, could be picked up at 10s. each; they are scarcer to-day, but can still be picked up quite reasonably.

Height from 5 to 6 inches. Diameter at top of bowl $2\frac{1}{2}$ inches.

Plate No. XI

Yeoman Glass

Hop and Barley

TANKARDS, GOBLETS, RUMMERS, AND TUMBLERS, 1720–1800

(*Plates Nos. XII, XIII, and XIV*)

SPACE will not allow for giving details of all these drinking vessels, but I am able to show a goodly variety in the three plates herewith.

In Plate No. XII we see an engraved tankard of 1750; an engraved goblet with long plain stem and bucket-shaped bowl of 1760; a large engraved masonic goblet on short stem of about 1790; two rummers, the one engraved about 1780 and the square-based one 1790–1800; four tumblers of various sizes—the two larger engraved with masonic emblems about 1790, the smaller ones about the same period; the glass between the four tumblers is a firing or trail glass with its *heavy* base to allow it to be rapped on the table with impunity.

In Plate No. XIII various types of "rummers"

Plate No. XII

Tankards, Goblets and Tumblers
In the collection of Col. R. F. Ratcliff, C.M.G.

Plate No. XIII

Goblets and Rummers

In the collection of Col. R. F. Ratcliff, C.M.G.

are seen. The name signifies the use of these glasses for grog made either with old Jamaica rum or brandy; but there are also some cyder rummers, and these are represented by the third glass in the second row and the second glass on the left in the top row. The earliest glass is the rummer in the top row, first on the right, having a bowl with a large diameter, standing on a two-knopped stem: period about 1740. The latest of these goblets or rummers is the cut-glass one next to the glass I have just mentioned—this is about 1820. The rest are from 1760–1800.

Plate No. XIV depicts various types of the square-based rummers. These glasses were made from 1780–1800, and the type was a favourite one with Lord Nelson, it being said that the square base exemplified his opinion of England standing square facing the world. To my mind these glasses are the best of the series; even in the make they are better finished than any others of the same type.

It is interesting to note the glass crushers shown in some of these glasses, which are contemporary, although these crushers were made as late as 1860–

1870. I remember well in my childhood days that it constituted quite a ceremony after dinner, when a tray was brought in on which was a rummer, hot water, lemon, loaf sugar, and whisky, with the glass crusher in the rummer—all the requisites for making grog or punch.

Plate No. XIV

Goblets and Rummers, with "crushers"
In the collection of Col. R. F. Ratcliff, C.M.G.

SWEETMEAT GLASSES

(*Plate No. XV*)

It was the custom of bygone days to use glass salvers (such as are to-day seen in confectioners' shops) for handing jellies or syrups. In the centre of these was placed a master glass, larger and more important than the jelly glasses, designed to hold sweetmeats.

The important position allotted to these sweetmeat glasses naturally appealed to designers and artist craftsmen. So one finds in every period evidence that the greatest skill was devoted to their manufacture.

Some place their use as far back as Queen Anne, but in any case it is certain that from 1740 to the end of the century they were much used.

It has been thought that some of these glasses were originally used for champagne, but I person-

Plate No. XV

Sweetmeat Glasses

ally think they are rightly placed as sweetmeat or master glasses for use as described above, although it cannot be denied that many of them would make charming glasses to drink any wine from.

They are found in every type, from the baluster stem to the later Waterford. The domed foot is a special feature of the earlier glasses, and the larger model that this form of glass entailed, no doubt, lent itself to this attractive feature of design.

TAPER-HOLDERS AND CANDLESTICKS

(*Plate No. XVI*)

The provision of light must have always been of importance, and the construction of vessels for this purpose naturally absorbed the attention of manufacturers of any suitable material.

Mr Hartshorne (to whom we all owe a very deep debt of gratitude) tells us that in the reign of Charles I glass "mortars" were in use for lighting purposes; these were cup-shaped, rather conical, with usually a folded rim, about an inch high. Oil with a floating wick provided the light.

These were followed by light-holders, moulded and globular in form, with a flange below as a rule, supported by a blown stem and base. The more important were 9 and 10 inches high, and had applied handles; others were 3 or 4 inches high without handles. The bowl held the oil and wick.

Plate No. XVI

Taper Holders and Candlesticks

Taper-holders of the candlestick type were also made or imported quite early.

About 1740 we find that moulded candlesticks came into use, with baluster, air twist, and opaque-twisted stems, followed by the beautiful cut-glass candlesticks of Irish manufacture, and the candelabra and chandeliers designed appropriately to the furniture of the Adams Brothers towards the end of the eighteenth century.

The prominent position held by these productions ensured the attention of the best artists of the time, and many of the most beautiful examples of the glass-maker's art are to be found among the candlesticks of all periods.

It will be noticed that the candlesticks follow precisely the same sequence as the drinking glasses and sweetmeat glasses, as would be naturally expected in articles designed for contemporary decorative usefulness.

CHAPTER V

IRISH GLASS

THE Irish glass of the eighteenth century, so much admired and sought after by the collector, is in the first instance so fashionable and popular on account of its impurity. This is a strange statement, but is true. The old amalgam of material consisted of nearly 40 per cent. of lead oxide and about 50 per cent. of silica, including traces of other metallic oxides, with a small percentage of potash and soda. This gave the bluish tint and metallic lustre that we find in no other glass. I say bluish tint to qualify as near as one can the colour, but in some instances the oxide of lead predominated so much that the glass was nearly bluish-black. The metallic lustre in Irish glass is greatly accentuated by artificial light. If one puts a piece of modern English or any foreign glass near the Irish in comparison, the latter looks like

a piece of old silver, and the former well resembles tin. The principal factories for making glass in Ireland were in Dublin, Cork, Waterford, and Belfast, though there were smaller factories in other parts of Ireland.

The records show that glass-making at Waterford commenced in a small way about 1740, but the Penrose Brothers had extensive works there in 1780. Some of the best artisans in glass-making were at this factory; they had a large number of cutters and engravers—an interesting fact in reference to these celebrated glass manufacturers. I obtained a decanter (fig. 1), the bottom of which is moulded "Penrose, Waterford." I obtained this from Mr Dudley Westropp of the Dublin Museum, who has written recently an exhaustive work on Irish glass which is worth while for the glass collector to obtain. Whilst commenting on pieces of Irish glass which are marked (which is a rarity), I obtained a pair of decanters at Milford Haven which were moulded on the bottom

Fig. 1.

"Cork Glass Co." (one of these decanters I show in fig. 2). This factory was in existence 1790–1800. I also discovered in Dublin six finger-bowls with "Francis Collins, Dublin" (fig. 3), moulded on the bottom of the base. This factory was in existence in 1783.

Fig. 2.

Reverting to Waterford glass it would take many pages of this book to enumerate all the various pieces that were manufactured here, but I wish to emphasise the fact that there were pieces of glass manufactured in Ireland that one never found in ordinary use in this country. I have had facilities for seeing the pantries of some of the old mansions in this country and in Ireland, and, being interested in the research for antique glass, I rarely found, say, a boat-shaped Waterford salad bowl in an English house, or, if so, there has always been some Irish connection. These researches, you must remember, were some fifteen

Fig. 3.

years ago. To-day, Irish glass being very fashionable, one naturally expects to find some in the larger houses. In Ireland, fifteen to twenty years ago, you would find salad bowls in every large house; and in the same way pickle-urns, honey-pots, and butter-coolers. In one house in Ireland I found in a pantry seven round glass dishes, quite flat, cut on the reverse side with the long flat cutting that is so typically Waterford cutting, ranging in size from 36 inches to 12 inches in diameter—no doubt part of a glass dessert-service. Such a thing I never discovered in any English house.

Fig. 4 is a boat-shaped Waterford salad bowl. These bowls, in the last twenty years or so, have been designated "salad" bowls because they were used for that purpose in some houses; but, no doubt, in the eighteenth century, when they were manufactured, they were part of a dessert-service and used for fruit. This bowl in fig. 4 is about 20 inches in diameter, standing about $9\frac{1}{2}$ inches

Fig. 4.

high, with turned-down edge with long notch cutting on the edge. Round near the bottom of the bowl is a shallow thumb cutting with a moulded knopped stem and a moulded oval-shaped base. *Invariably* early Waterford bowls stand on a moulded stem and base. This is well to remember when collecting. The period of this bowl is about 1780–1790.

In fig. 5 is another Waterford salad bowl, one of the finest that ever came out of Ireland (formerly in the Leslie collection). It stands about 12 inches high, 16 inches in diameter; it has a scalloped edge; on the body of the bowl diagonal or lozenged facets, with small straight cuttings with husks cut top and bottom; on a one-knopped moulded stem and square moulded base; period about 1780–1790. In parenthesis I might mention here that the important pieces of Irish glass have been copied in Holland, Germany, and

Fig. 5.

Austria. By some chemical they obtained a colour in the glass which is a vivid bluish-green, which, being obtained by other than a metal amalgam, makes the glass very light in weight for its size.

Writing upon these Irish salad bowls has reminded me that if H. A. Vachell had not purchased a salad bowl from me in the early days of his collecting, *Quinneys*, his famous play, might never have been written, for it was his affection for this bowl that led to his coming to me in Southampton one day, and exclaiming: "If you can only find me a fine Lacquer cabinet, so that I can place the Waterford bowl on top, I shall be happy." In due course this cabinet was found, and from it a story was conceived which appeared in the *Strand Magazine*, from which tale, as the world knows, the play was evolved.

Fig. 6.

In fig. 6 there is shown a Waterford butter-cooler. The edge of the body of the cooler has a serrated cut edge.

Below there is a band of pineapple cutting. On the body of the cooler is prismatic cutting with a band of pineapple in the centre. The cover of the cooler is domed, surmounted with a spear-cut top; below is prismatic cutting. Below this is a band of "pineapple cutting," finishing with a long, flat, prismatic cutting. The dish of the cooler has a serrated cut edge with a band of pineapple cutting, finishing with flat cutting. The height of the cooler is $7\frac{1}{2}$ inches and the diameter 8 inches. Period, 1780–1790.

Fig. 7 is a "pickle urn" and cover with turned-over edge with notched cuttings on edge, and on the body of the urn are flat thumb cuttings. The urn stands on a square moulded base. The cover is surmounted with flat notched cut top, and below are notched cuttings. Height $5\frac{1}{2}$ inches. Probably Cork glass. Period, 1790–1800.

Fig. 7.

Fig. 8 is a Waterford water-jug standing 11 inches high, with an urn-shaped body with large pineapple cutting in centre of body of jug. On the top is a serrated edge with

curved prismatic and straight cutting below. The handle is notched cut, standing on a round cut hollowed base. Height 10½ inches. Period, 1780–1790.

Fig. 8.

Fig. 9 is a celery bowl, probably Cork, with straight tapering side, turned-over edge with deep notched cuttings on edge and band of shallow thumb cuttings in centre of body of the bowl, and standing on a square moulded base. Height 11 inches. Probably Cork glass. Period, 1780–1790.

Fig. 9.

Fig. 10 is an interesting piece called a "Piggin," copied from the wooden piggin used for ladling milk. Glass piggins are used for butter-coolers and for cream. They are made of Cork glass with small serrated edge. The body of the piggin is covered with deep pineapple cuttings. On one side is a piece of glass projecting from the lip 1½ inches, finished off with a fan cutting.

Fig. 10.

Ireland, before the Act of Union of the eigh-

teenth century, was practically the wine merchant for the British Isles. Considerable trading was done with Spain and France, hence a great deal of wine was consumed in Ireland; in fact, so much so, that the Irish were designated as a "claret swilling lot." I mention this because there were large plain glass urns that stood 18 to 20 inches high in some cases, used for the table for claret; also there were some brandy urns. In fig. 11 I show a brandy urn, probably made in Cork. It is of good shape of moulded and blown glass, with a ring of projected glass to hold the cover, which is dome-shaped, surmounted with a notched cut top. The urn stands on a knopped stem and a plain moulded round base. Period, about 1760.

Fig. 11.

Scent bottles were made in Waterford, and a good many of these bottles have been found in France with French mottoes on them, showing that there was a market in Irish glass for the Continent. Irish glass (plain) was sent to Spain and decorated there with oil gilding, it being more

to the taste of the Spaniards to have a quantity of gilding on their glass. In fig. 12 I show you a Waterford scent bottle (now in the Dublin Museum) that was found in France. This bottle is $4\frac{1}{2}$ inches long, with notched cuttings round the edge, the sides having the long shallow facet cuttings (a favourite cutting in Waterford), and the lettering being in enamel. Made as dated.

Fig. 12.

Irish glass, with its wonderful colour and artistic cuttings, is collected and loved by the many.

I have in mind two great lovers of Irish glass—one a poor lady with a mite of an income, who told me that she used to pass and repass my little sanctuary and admire the various pieces of glass on exhibition. One day, seeing a beautiful Waterford butter-cooler in the window, she took her courage in both hands and walked in. The moment I saw her, a poorly but neatly dressed little figure, I thought that here was a lady wanting to sell something. She said, "Mr Rohan, I have taken the liberty of coming in, but I am sure you won't mind. I have read your books, and by

those I know you have a kindly disposition. I saw that beautiful Irish butter-cooler in your window and wanted to know the price." I told her £12, which was a few pounds under the price marked. She sighed and said, "I should love to possess it: there is some great fascination to me in the colour and beautiful cuttings of that piece—I don't know how to ask you—could you take £1 down, and I could manage 10s. a week out of my small income?" I said, "My dear lady, don't bother to send 10s. a week: save your money, and I will keep the butter-cooler for you."

Six months later this true lover of the beautiful came in triumphant, handing me twenty-four ten shilling treasury notes. I can picture now the joy of possession in this good lady's face, although this occurred nearly two years ago.

The other great lover of Irish glass I have in mind is the wonderful songstress, Dame Nellie Melba, brought by my good friends and clients, General and Mrs The Hon. Stuart Wortley from Highcliffe Castle. Dame Melba said in kindly, breezy fashion: "I want a bit of genuine old Irish glass, and I am told you are the man to

supply it to me." I ushered my distinguished visitor in to my glass-room, where I had a small fruit or, as it is so often called, salad bowl of Waterford glass, with its long shallow cuttings, standing on a moulded base—a perfect piece; this I put into the hands of Dame Melba. Delight beamed from the great singer's eyes. "Oh! this is beautiful!" she exclaimed. She asked me the price, and then ejaculated: "This is mine to love always." I asked if I could send it to her. "No! No!" she replied. "I want it always with me. I will take it." I said, "May I wrap it up?" "No! No!" she again burst forth; "I am going to worship it all the way home."

Recently this charming woman again came to see me. The moment she came in she said with an arch smile, "Do you remember me?" I replied: "I could never forget you, not because you are the great Dame Nellie Melba, but on account of your great love of Irish glass." She laughed and said, "I have come again for one or two pieces of Irish glass for my flat in Paris." It makes me very happy to say that this visit concluded by Dame Melba going away rejoicing in the possession of several fine pieces.

CHAPTER VI

IRISH GLASSES

I NOW show a few types of the Irish drinking glasses—a type entirely distinct from any English drinking glasses. I am indebted to my good friends and clients, Colonel and Mrs Dickson, for enabling me to show this rare type.

In the Irish cordial or eau de vie glass you will remark the small bowl and the long stem. One can well imagine the gourmet and connoisseur of fine wines and liqueurs drinking his fine old brandy from these glasses after dinner. Just a few drops to help the digestion and for the bouquet flavour of the very old spirit to linger round the palate.

Then I have given a few specimens of the Irish volunteer glasses. These glasses show the loyalty of a large section of the Irish people before the

Act of Union at the end of the eighteenth century.

The handing down of the history of countries is shown in many ways—by tradition, historians, artists, who have visualised and depicted great incidents and battles of nations as the centuries go by, portraits of great rulers in their contemporary garb and their weapons and vessels of their age, also the arts and crafts all tend to help us in the history of the world.

It has been my great fortune to come across an historic collection of drinking glasses and decanters that helps one to read the history of Ireland; a short chapter it is, but in my attempt I will show, I think, some of the reasons for the great upheaval that took place in Ireland.

Ireland in the latter half of the seventeenth century was recovering from the rape of Cromwell by fire and sword, and had settled down loyally under the Government of Charles II, and trade was recovering and making headway. Then came the end of the Stuarts by the flight of James II.

Ireland, in her loyalty, stood for the Stuarts,

and it is well to remember the Irish in those days put their religion before politics. Be that as it may, they rebelled against the new King William of Orange, and he, to show his power and for political ends, fought the Irish and defeated them at the Battle of the Boyne, 1st July 1690.

King William, in order to subject the Irish, imported a large number of mercenaries in the north of Ireland to keep them in submission and to endeavour to proselytise the inhabitants. History to-day tells us how successful or not he was. I am, however, not writing history, but it was necessary to point out these few phases to give some interest in the glass I am describing to you.

Fig. 1 is a plain moulded tumbler of Belfast glass engraved with an equestrian figure of King William, with a small circular ribbon engraved above the figure with the words "The Glorious Memory of King William." On the reverse side is engraved "Boyne, 1st July, 1690," within a wreath of palms. This glass was made and

Fig. 1.

engraved about the middle of the eighteenth century. The height of the tumbler is $4\frac{1}{2}$ inches, diameter $3\frac{1}{2}$ inches.

Fig. 2 is a liqueur or "eau de vie" glass, with a small straight-sided bowl, with a white or cotton twist spiral stem down the centre. This, again, is a "Williamite" or Orange glass with the same equestrian figure, and, again, "Boyne, 1st July, 1690," on the reverse side. This glass was probably made and engraved in Belfast about 1780–1790. Height $6\frac{1}{4}$ inches.

Fig. 2.

Fig. 3 is a large decanter—a Magnum decanter —probably used for decanting brandy or whisky from a cask to be placed on the table. This was also a masonic decanter, because on one side is engraved within a wreath of palm "Loyal Dublin Lodge, 1796," and, to show their sympathy and allegiance to the Orange party, there is engraved the usual equestrian figure with the glorious memory, etc., above, and "Boyne, 1st

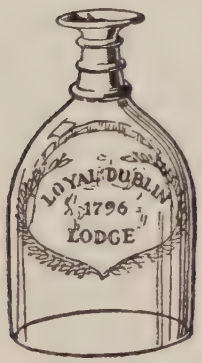

Fig. 3.

July, 1690" below. Height of decanter 12 inches. Probably made by Collins of Dublin.

These inscribed glasses I have shown emphasise the fact that this Orange or Williamite party wished to keep alive the defeat or discomfiture of a certain section of their own community. How wrong or right this is I must leave to the conscience of, say, the politicians.

Ireland in the middle of the eighteenth century was prosperous. She was trading in wines and grain with France and Spain; in fact, more wines were imported into Ireland in those days than into England; and in Dublin, Limerick, and the south-west of Ireland there were many merchant princes who spent their fortunes on magnificent dwellings and encouraged art in every way. The Adams Brothers designed many of the interiors of the mansions, and Italians were imported to build and carve fine mantelpieces, etc., and the arts and crafts in Ireland from 1750 to the Act of Union were at greater perfection than in England or Scotland. Now the politicians of the last decade of the eighteenth century took a hand and unquestionably spoilt this prosperity.

Taking up my history in glass I show in fig. 4 a drinking glass no doubt used for "punch." There are five of these historical glasses in the collection. On one side is engraved "Loyal Newry Volunteers"; below is a harp with two flags, a lion, and a shield (probably the arms of Newry), and cannon-balls, etc.; on the reverse side is engraved a sheaf of barley to show prosperity. The glass is with a drawn air spiral stem standing on high base, and was made in Belfast about 1770–1780. Height of glass 7 inches.

Fig. 4.

This Volunteer movement was formed against the Act of Union. They had no grievance against the reigning monarch, hence "loyal," but they were formed to protest against the Parliament and the affairs of Ireland being taken away from Ireland.

Fig. 5.

Fig. 5 is a pair of Cork glass decanters of

blown glass with moulded stoppers, with three feathers and rings of moulded glass round the neck. On one side is engraved "Success to the Waterford Volunteers," and on the reverse side is the harp with the crown above, still showing loyalty to the Crown. Height of decanters 8½ inches.

Fig. 6. This fine large goblet exemplifies more than any other example shown the true feelings of the people of Ireland at the date shown on the goblet, 1798. This loving cup or goblet is 8¼ inches high and 6 inches in diameter; it has a ring of engraving just below the top, which is a typical Cork engraving (I have in my possession five finger-bowls or vessels with two lips used for washing glass at the table with exactly the same engraving round near the top). On one side is an engraved soldier with rifle and bayonet in the dress of the old Irish Brigade; above the figure is an engraved ribbon, with

Fig. 6.

the inscription "Free Trade and the rights of Ireland"; below is engraved the date 1798. On the reverse side are, no doubt, the initials of the owner, J. M.

Ireland at this time had free trade with the world with her shipping, and she had her rights with her own Parliament; but the Act of Union closed her ports, and her Parliament taken to Westminster relegated Ireland from a commercial and prosperous nation to a poor agricultural and struggling country.

CHAPTER VII

IRISH CORDIAL GLASSES

In the hey-day of Ireland's prosperity—the eighteenth century—the people of that country spent lavishly on all things artistic, patronising the arts and crafts, and bringing into the country all the best craftsmen procurable in Europe. For her silver, smiths came from England and France. For statuary, mantelpieces, and other marble work, Italy sent her best. And in glass-making, artificers came from Stourbridge, Newcastle, and Bristol.

But although Ireland brought these workmen to help to found her various workshops, she was not hidebound to convention, but used original designs of her own, and this originality is accentuated in the drinking glasses I am showing in Plates Nos. XVII, XVIII, and XIX. As a glass

collector of many years, I have rarely come across this type of glass in this country, and when found it has in most cases transpired that the owner or his ancestor came from Ireland.

A friend of mine told me that he found four or five of these glasses in an old château in France, and these, I should imagine, had been exported from Ireland, as France bought a quantity of glass of all sorts from Ireland in the eighteenth century.

These glasses were called "eau de vie" glasses, and used for drinking liqueur brandy. One could imagine this brandy was the finest, when one notes that the bowls of these glasses are barely $1\frac{1}{2}$ inches long.

These glasses were made at their various periods, so far as their stems are concerned, similarly to the English types A, B, C.

IRISH CORDIAL GLASSES

Type A, 1690–1720

(Plate No. XVII)

This early figure of cordial glass is perfectly plain, with a small ogee bowl, long stem, and high domed foot. The colour of the metal is dark, similar to the colour which is often described as Waterford, though Newcastle glass is very similar in colour, and my impression by handling so many glasses is that the mixture of metal originated from Newcastle-on-Tyne.

Height of glass, 7 inches. Size of bowl, $1\frac{1}{2}$ inches.

Plate No. XVII

Type A

Irish Cordial Glasses—1690-1720

In the collection of Col. and Mrs. Dickson

IRISH CORDIAL GLASSES

Type B, 1720–1760

(*Plate No. XVIII*)

This type is, to my mind, as in English glasses, the most artistic of all these glasses.

Note the varieties of the air twists, some very fine, others coarser with a roping of air twist running down the centre, all adding to the brilliance and charm of the glasses.

Reading from left to right we find that the first has an ogee bowl with a slight moulding running half-way down the lower part of the bowl; this, like the wrythen mould in the bowls, tending to add to the sparkle of the liquor in the glass when held by the base, the mere turning of the wrist causing it to sparkle. The stem has a fine air twist standing on a plain base. The pair of the glasses and the middle one have drawn

Plate No. XVIII

Type B

Irish Cordial Glasses—1720-1760

In the collection of Col. and Mrs. Dickson

bowls, with coarser air twist standing on plain stems. The glass on the right is particularly charming, with its bucket-shaped bowl with a fine air twist in the stem standing on a high domed foot.

Heights of the drawn bowl glasses 7 inches and the other two $6\frac{3}{4}$.

These air and opaque twists were made originally in Ireland by the Bristol craftsmen.

IRISH CORDIAL GLASSES

Type C, 1760–1790

(*Plate No. XIX*)

These opaque or white cotton twist stem glasses show the last type.

Reading from left to right it will be seen that the first shows a drawn bowl, with a "worm" opaque twist standing on a plain base. The three remaining glasses have ogee bowls with the fine moulding running down the lower half of the bowl; the last-named feature I have referred to in dealing with the previous type. They all show various types of opaque twists, and are standing on a flat domed base.

Height, 7 inches. Diameter of bowl, 1½ inches.

Plate No. XIX

Type C

Irish Cordial Glasses—1760-1790

In the collection of Col. and Mrs. Dickson

CHAPTER VIII

A SELECTION OF RARE COMMEMORATION AND OTHER GLASSES

In the days to come, when the collector for whom I wrote this little book has acquired all the various types of drinking glasses I have mentioned in the first part of this book, he or she may turn their attention to the rarities as here depicted.

One must not forget these types are costly, though in rare instances one does come across a type that is a great prize for little money, so these few examples shown will be of service in this way.

I pray you, when collecting rarities in glass, to go slowly, gain all the information of its source, and be perfectly satisfied in your mind you have a treasure.

IRISH CORDIAL GLASSES

Type A, 1690–1720

(*Plate No. XX*)

This glass (Plate No. XX) is shown because of its make and height. It will be seen to have a perfectly plain, straight-sided bowl, long stem with three knops at the base of the stem, standing on a folded foot. This glass I am pleased to mention, because it first came to my notice when giving my talk on drinking glasses at the Manor House at Liss, a pleasant event referred to in the earlier part of this book.

Height of glass, 8 inches. Diameter of bowl, 2 inches.

Plate No. XX

Type A
Irish Cordial Glass—1690-1720
Height 8 inches
In the collection of Lady Bosanquet

WATERFORD SWEETMEAT GLASS

(*Plate No. XXI*)

VERY special attention is called to this glass (Plate No. XXI). In the first place, it shows so well the long shallow cuttings so artistically done in Ireland in the latter part of the eighteenth century; and, in addition to the beautifully executed cutting, the form is so well balanced and consequently pleasing to the eye. Here is the acme of delight to the lover of the beautiful, for here is form and colour at its best.

Then, again, the discovery of this superb sweetmeat glass is somewhat interesting, as it recalls my very pleasant memories of that grand old pile—Lulworth Castle. In times past I restored many of the beautiful pieces of furniture, and enjoyed many happy days at the castle, thanks to the hospitality of Mr Herbert Weld. Then came the

Plate No. XXI

Waterford Cut Glass—Sweetmeat Glass
Height, 8 inches. Diameter top of bowl 5¼ inches
In the collection of Sir F. M. Radcliffe

dreadful fire and the subsequent disposal of the residue of the furniture at Weymouth, Bournemouth, and London, and it was at the auction-room before the Bournemouth sale that I discovered this lovely glass.

Inquiry led to my being informed that the glass had been found in a cupboard, and had, no doubt, lain there undiscovered even by Mr Weld, for he, with his great discernment and affection for the beautiful, would have placed the glass in a conspicuous position if he had been aware of its existence. Most of the choice things in the castle were known to me, but this had never come to my knowledge; if it had, I should have waxed enthusiastic over such a treasure. I am glad to say that the present owners are real lovers of the beautiful, and I am sure it is now in an honoured position.

Height, 8 inches. Diameter of top of bowl, $5\frac{1}{4}$ inches.

COMMEMORATION GLASSES

(Plate No. XXII) The Treaty of Utrecht

THE history written by glasses gives lasting interest on account of the symbolical way it is treated. Thus, if we take the stars and oak-leaf and other symbols in the Jacobite glasses, the way of the cause and the hope of the cause are denoted by the star, and the oak-leaf represents the oak-tree as the saviour of Charles II. And one could go on enumerating these symbols.

The glass in Plate No. XXII was a puzzle to me for many months. I knew by the make and metal of the glass that it was of the period 1705–1720, and also that peace was denoted by the dove and the olive branch; but the exact solution was given by Mr Thorpe, who told the present owner that the glass had been engraved in commemoration of the Treaty of Utrecht. I may say that

Plate No. XXII

Peace of Utrecht Glass
7⅝ inches high. Diameter top of bowl, 3 inches
In the collection of W. T. Wiggins-Davies, Esq.

Mr Thorpe's information was borne out by my recalling that some years before I had possessed a large goblet and cover, the latter having surmounted in glass the effigy of the Duke of Marlborough, whilst below the head was a blown knop in which was a Queen Anne sixpence, dated 1709, commemorating the victory of Malplaquet; whilst in the stem of the goblet was another blown knop in which was a Queen Anne shilling dated 1714, no doubt to commemorate the Peace Treaty of Utrecht. It was the great victories of Marlborough that subjugated the French and Spanish, and by so doing created the great prestige and wealth enjoyed by Great Britain in the eighteenth century.

It is interesting to read the symbols of the engravings on the bowl and to interpret their meaning; thus we see the dove and the olive branch, the cloud of war and birds of ill-omen dispersing, the ships returning and the sun of prosperity rising on the horizon, and finally the Latin inscription, which, freely translated, can be read, "The Coming of Peace and Victory."

This glass was probably made in Newcastle.

Chalice-shaped bowl, knopped stem with tear-drop decoration, standing on a domed base with folded foot.

Height, $7\frac{5}{8}$ inches. Diameter of top of bowl, 3 inches.

IRISH CORDIAL GLASSES

Type A, 1690–1720

(*Plate No. XXIII*) *Engraved about* 1760

This pair of engraved cordial glasses are interesting because one can at once perceive that the glasses are of an early type similar to Plate No. XVII, but the engravings on the bowls were done some forty or fifty years later.

I have found in many instances that whilst an engraver may be exceedingly good at his work his spelling is faulty. In this case one could imagine an Irishman spelling friends "Frinds," as he pronounced it, and missing the fourth letter.

It is pleasing to find this note of goodwill and good-fellowship in all the sayings and mottoes to be discovered on these drinking glasses.

Plate No. XXIII

Type A
Irish Cordial Glasses—1690-1720
Engraved 1760
In the collection of Col. and Mrs. Dickson

The motto on these glasses reads:

"Health to all Fast Frinds."

Height of glass, 7 inches. Diameter of bowl, 1½ inches.

Since writing the above I have discovered these cordial glasses were used by a Jacobite family in Ireland.

JACOBITE PORTRAIT GLASS

(*Plates Nos. XXIV and XXV*)

THESE rare historical glasses depicting the portrait of Prince Charles Edward, commonly known as Bonnie Prince Charlie, are very scarce, and I wish to emphasise this scarcity, because they have been copied. A genuine specimen to-day is worth about £120, so I warn the amateur collector that, if he is offered one of these glasses at a price which seems small compared to this, he had better have an expert opinion before purchasing.

Plate No. XXIV shows "The Pretender" engraved in profile on the bowl surrounded by laurel leaves. On the reverse side (Plate No. XXV) is seen the emblems of the Jacobites: the large open rose represents James II; the bud on the right of this large rose represents Charles Edward; whilst

Plate No. XXIV

Jacobite Portrait Glass

In the collection of Col. and Mrs. Dickson

Plate No. XXV

Jacobite Portrait Glass
The reverse side
In the collection of Col. and Mrs. Dickson

on the right-hand side of the bowl can be just seen half of an oak-leaf representing Charles II, who, it will be remembered, hid in the Boscobel oak, and so escaped his enemies. The bowl stands on a double-knopped air-twist stem. The height of the glass is 6 inches.

It will be of interest to know that the common type of Jacobite glasses had just the emblems as shown without the oak-leaf. On the reverse side was just a small radiating star, which means the star of hope for the Jacobite cause.

BANQUETING GOBLET

1680–1690

(*Plate No. XXVI*)

This interesting goblet, which is shown by the colour of the metal to be Newcastle glass, belongs to a period when drinking glasses were of great scarcity, and consequently of value. The quality or higher class drank from silver goblets or tankards, so this innovation of glass was considered of the highest order; in fact, there were only a very few glasses used at a banquet, this accounting for the size. Though one could hardly call the glass a loving-cup, it was used in a similar way, being passed down and used probably by five or six guests.

I am able to give you a print (see Frontispiece) which has been magnified to show the goblet on the table where what were no doubt the nobility and dignitaries were enjoying their repast. The

Plate No. XXVI

Banqueting Goblet—1680-1690
Height $11\frac{3}{8}$ *inches. Diameter top of bowl,* $5\frac{1}{4}$ *inches*
In the collection of W. T. Wiggins-Davies, Esq.

people of lower degree had a few of the smaller glasses, which will be noticed in the print. These humbler folk sat outside at the smaller table.

The goblet has a bell-shaped bowl, large knop stem with tear decoration, and stands on a folded foot base.

Height, $11\frac{3}{8}$ inches. Diameter of top of bowl, $5\frac{1}{4}$ inches.

WEDDING COMMEMORATION GLASS

(*Plate No. XXVII*)

We find the glass-maker depicting all phases of human life on the bowl of his drinking glasses, among these, of course, being the principal ones—births, marriages, and deaths; the last named is shown on various types of glasses, amongst which might be mentioned the glass having on it a hearse with plumes, etc., with "Nelson" engraved on one side and "Trafalgar" on the reverse side, to commemorate the death of the great admiral.

Plate No. XXVII shows a happy side of life, viz. the twenty-fifth anniversary of a wedding-day. The symbolic engraving on the chalice-shaped bowl is easily read: on the left side one sees Time; in the centre there are two interesting trees with a wreath and the numerals XXV, meaning, no doubt, twenty-five years of married life; then there is

Plate No. XXVII

Wedding Commemoration Glass

In the collection of Mr. and Mrs. Cecil M. Wills

the cupid on the right side to give happy emphasis to the fact that love reigned supreme during that quarter of a century. This is a charming glass with every grace, its knopped stem and tear-drops in the stem standing on a plain base.

Height, 9½ inches. Diameter of top of glass, 4 inches. Period, about 1740–1750.

NEWCASTLE GLASS

One of the most interesting of our early glass-makers was Sir Robert Mansel, at one time a Vice-Admiral and Treasurer of the Navy, who secured a monopoly of glass-making under a patent granted him in 1615. This Sir Robert Mansel was a man of great business ability, and though his earlier attempts at glass-making in London and Milford Haven were not successful he eventually triumphed at Newcastle-on-Tyne. This final happy issue to his efforts was mainly attributed to his gathering together the most notable glass-makers from Italy (Murano), Holland (the Flemings), and France (Lorraine). It was not until later in his career that he attempted to make anything but window glass; then about 1650–1660 Sir Robert essayed the making of table glass, one of his first efforts being a porringer

Plate No. XXVIII

Newcastle Glass—Dessert Service
In the collection of G. W. Dobson, Esq.

which had his own arms emblazoned in trailed glass on the body and on the reverse side the initials of the King, "C. R." The glass cover of this porringer was surmounted with a crown in trailed glass, and the base was formed in trailed or thumb-pressed moulded glass. Two of these porringers were made—one was presented to Charles II and the other Sir Robert retained in his own family.

Eventually Sir Robert's porringer came into the hands of a client of mine, and elsewhere I have mentioned my endeavours to purchase it for Sir Edward Coates, Bart.; but America overbid me, and it is now in the Metropolitan Museum, New York.

This brings me to the picture I show you, Plate No. XXVIII, which is part of a dessert-service made by Sir Robert Mansel probably about 1650–1660. The metal of this and its colour and make is exactly the same as the porringer referred to.

In the first four decades of the eighteenth century trailed glass was made in various factories, but it was unlike the earlier make in regard to colour, being very much whiter; also the con-

struction of the baskets, which were no doubt used for fruit, was different. The earlier Newcastle glass was made so soft by the admixture of lead to darken its colour that it was, as it were, crotcheted together; whereas the later eighteenth-century was of zig-zag type in each round and then attached at each apex of the glass. The principal factory where the later type of trailed glass was made was in Liverpool. Bristol used trailed glass for outside decoration of tankards, very fine trailed glass being also used for strengthening these drinking vessels.

FRIGATE GLASS

(*Plate No. XXIX*) "*The Tartar*"

In commemoration drinking glasses there are none so popular as those relating to the Army and Navy.

In the latter part of the eighteenth century, when Napoleon was making every effort to invade England, privateers sailed from Bristol to harass the French; and in Plate No. XXIX is shown a glass depicting "The Tartar," from Felix Farlay's *Bristol Journal*, 16th July 1757: "'Tartar' Captain Shaw, 250 tons, 130 men, 22 guns, one of the privateers belonging to Bristol in 1757." According to *Latimer's Annals of the Eighteenth Century* this vessel was afterwards captured by the French.

The glass has a bucket-shaped bowl, around the top of which is engraved "Success to The

Plate No. XXIX

Frigate Glass

In the collection of Mr. and Mrs. Cecil M. Wills

Tartar." Below is engraved the ship. The bowl stands on an opaque twist stem just under 7 inches high, and the diameter of the top of the bowl is $2\frac{1}{2}$ inches. Period, 1755–1780.

It might be added that two other privateers have been commemorated by drinking glasses, viz. "The Eagle" and "The Lyon."

WILLIAMITE GLASS

(Plates Nos. XXX and XXXI)

"Baron Ginkel" Glass

In the early part of the eighteenth century the north and south of Ireland differed in their loyalties. The northern Irishmen were emphatic in their allegiance to William of Orange and his successors. The Irish in the south, on the contrary, favoured the Stuarts in whatever leanings they had to English Royalty.

It was the disaffection in the south, culminating in a rising against their English ruler, that led to William III sending his celebrated lieutenant, Baron Ginkel, to subjugate the rebels. As history shows, Ginkel was very successful in the course of his operations, besieging and taking the town of Athlone, overcoming the Irish at Aghrim, capturing Galway, bombarding Limerick, and in the end dictating terms to the Irish.

Plate No. XXX

Williamite Glass
William of Orange
In the collection of Col. and Mrs. Dickson

Plate No. XXXI

Williamite Glass, reverse side
Baron Ginkel
In the collection of Col. and Mrs. Dickson

For his victories William made Baron Ginkel Earl of Athlone and Aghrim.

In Plate No. XXX is shown a drinking glass with a drawn bowl and stem, which is a reminder of the events mentioned above, for on one side is an engraving of a portrait of William III of Orange and on the reverse side (Plate No. XXXI) one of Baron Ginkel. I consider this the rarest of these historical Williamite glasses.

Height, 8 inches. Diameter of top of glass, $3\frac{1}{2}$ inches.

CHAPTER IX

WINES, SPIRITS, CORDIALS, ETC. OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

To collectors of drinking glasses I thought it would be of interest to know the liquors of every description which were consumed in the seventeenth and eighteenth centuries.

It has been my good fortune to enlist the kind offices of my friend Mr Dudley Westropp of the Dublin Museum. This gentleman has found out from various sources the names of the wines, spirits, and cordials for which the drinking glasses I have shown were used, and a list of these is given on p. 144.

Certainly it would also be of interest to know the origin of all the various wines, etc., but perhaps it will suffice to mention here the origin of Champagne, about which Hartshorne says:

"It is related that a monk named Perignon, in the Benedictine Abbey of St Peter, Hautville, Champagne, who had charge of the vineyards and the superintendence of the making of the wine, in the seventeenth century, as a result of many experiments arrived at sparkling chamagne."

The difference in spelling will be noted, and it may be pointed out that it was originally called "Champaign" here in England (1643–1715).

We know the period of Sack by the somewhat scarce Lambeth tin-glazed pots or bottles inscribed usually in blue with the word "Sack," and dated. Examples range from 1640–1672.

SEVENTEENTH- AND EIGHTEENTH-CENTURY LIQUORS

WINES

Margaux Claret.
White Port.
Red Port.
Hock.
Burgundy.
Champagne.
White Wine.
Sitges.
Roquemore.
Malmsay.
Tokay.
Pruniac.
Packaretti (or Paxaretta).
Calcavella.
Frontigniac.
Muschat.
Almodavar.
Lisbon.
Muschatel.
French White Wine.
Sherry.
Hermitage.
Cape.
Vidonia.
Madeira.
Mountain, dry and sweet.
Rhenish.
Malaga.
Teneriffe.
Bezier.
Lunel.
Vin de Grave.
Vin d'Alongue.
Marmazee.
Côte Roetie.
High Prinsaik.
Sack.
Tent.
Hobrion.
Old Florence.
Arrack.
Anjou.
Methuen.
Red Alicant.
Macon.
Pêche.
Volnay.
Red Hermitage.

CORDIALS, SPIRITS, ETC.

Whisky.
Rum.
Brandy.
Giniva.
Geneva.
Punch.
Whisky Shrub.
Rum Shrub.
Still Creaming.
Perry.
Cyder.
Mead.
London Porter.
Bristol Ale.